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SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY

MUSIC HALL

EVANSTON, ILL.

1902

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NORTHWESTERN UNIVERSITY

SCHOOL OF MUSIC

Evanston, in its dual capacity of University town and Chicago's most important suburb, combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal site for student life. These possibilities were grasped fifty years ago by the Trustees of Northwestern University in selecting it as a home for their educational venture, and time has fully vindicated their judgment, for it has grown to be the eighth in size of American Universities, with an attendance of considerably over three thousand students.

While the general advantages of Evanston are well and widely known, it presents very special conditions favorable to the study of music. The student has his home amid quiet and helpful surroundings, free from the confusion, turmoil, distraction and temptation of a great city. The studious atmosphere of the University, and the moral tone of a superior community will influence both his work and his character. Instead of the tendency towards bohemianism and loose ideas of life unfortunately more or less prevalent in artistic circles in large cities, he will come in contact with men of high ideals, worthy motives, and clean lives.

The charter of the University forbids the sale of intoxicating liquors within a radius of four miles, thus eliminating the saloon and its accompanying evils. These considerations are of unusual importance when one bears in mind the emotional and susceptible temperament of the musically gifted.

Evanston's freedom from the impure and smoke-laden air of mercantile and manufacturing centers is a direct benefit to the general health, particularly to students of the voice.

The larger part of the patronage of a music school is naturally of young women. To attend city schools they must necessarily live in boarding houses. A large part of their time is spent in traveling to and fro on the street cars. There is no oversight of their conduct. They are free to come and go as they please, and to choose their companions.

The conditions at Evanston offer a marked contrast. The young women are housed in official dormitories in close proximity to their work, and they are surrounded by wholesome religious and social influences.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life.

Facilities for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. In 1891 it came under its present management, and in 1895 its growth and the character of work performed necessitated a reorganization on a larger plane. The result is the present complete School of Music, with its Dean and Faculty, housed in its own building. The growth is best evidenced by the following chronological table of attendance:

Year.	Registration.	Year.	Registration.
1891-'92	89	1897-'98	293
1892-'93	128	1898-'99	284
1893-'94	129	1899-'00	297
1894-'95	203	1900-'01	348
1895-'96	207	1901-'02	366
1896-'97	218		

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

There is a tendency on the part of music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing and time-absorbing, that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, as there is no provision made for other studies, nor any incentive to pursue them. While the School of Music has always advised and encouraged supplementary work and laid stress on the opportunities presented in the Academy and the College of Liberal Arts, it has neither offered nor required academic studies in its own courses. Beginning with the coming year (1902-03), new courses go into effect, some of which will add literary studies to the existing courses in music, while others will make room for music when its pursuit is a secondary matter. It is believed that these courses will fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 14 to 16.

By entering as "special students," provision is made for the study of music exclusively, when so desired.

The School of Music presents its comprehensive and systematic courses of instruction under experienced specialists who have enjoyed the best advantages offered by both this country and Europe. The scholarly side of musical attainments represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by two lines of railway—the Milwaukee division of the Chicago and Northwestern Railway and the Evanston division of the Chicago, Milwaukee and St. Paul Railway*. There is also an electric street railway between the two cities, and the Chicago and Milwaukee Electric Railway now gives transit north from Evanston to Waukegan, about twenty-five miles. The population is about twenty thousand.

BUILDING

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one square west of University Campus. It is within easy access of both street railways, and is two blocks east and two blocks north of the "Evanston" railway station. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional class-rooms are found on the second floor, together with a well arranged concert hall, seating three hundred and fifty. The Hall is provided with a large stage, dressing rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera chairs. The basement floor is subdivided into eleven rooms, giving a large class-room for recitations in theory and musical history, and ten more practice rooms. The latter are especially pleasant, being well lighted and heated.

*The railway station nearest the School of Music is that announced simply as "Evanston," not "Main Street," "Dempster Street," or "Central Street."

ADVANTAGES

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the best ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music concerts and recitals by members of the Faculty, and other artists, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

8. The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

Without the School—

1. The opportunity to special students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people, of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community a great many public addresses, concerts and entertainments are given in any school year. Many of these are accessible without charge to all who choose to attend them.

It is probable that equal advantages elsewhere cannot be found at so low a cost.

REQUIREMENTS FOR ADMISSION TO THE REGULAR COURSES

For Course I, no previous knowledge of music is necessary.

For Course II, moderate attainments, representing on an average one year's systematic training in singing, or two to three years' systematic training in instrumental music, are required. *This preparation, when needed, is supplied in the most thorough and direct manner in the School of Music itself.*

Course III is a continuation of Course II.

For Course IV, the requirements are a knowledge of the rudiments of music in regard to notation and rhythm, a reasonable familiarity with all major and minor keys, as well as with the key-board. The work is arranged in year courses (see schedule, page 17), and cannot be entered during the year unless the applicant for admission can pass an examination on the work already covered.

Course V is a continuation of Course IV.

SPECIAL STUDENTS

The School also provides instruction from the elementary to the advanced stages for those not desiring to enter the regular courses, in which case no examinations or special requirements are necessary. Such students are known as *special students,* and may enter at any time for one term or the unexpired portion of a term.

COURSES

The following courses are offered:

I. Academic Literary-Musical Course.
II. Academic Musical Course.
III. Collegiate Musical Course, leading to the Degree of Graduate in Music.
IV. Theoretical Course.
V. Theoretical Course, leading to the Degree of Bachelor of Music.
VI. Post-Graduate Course.

I. ACADEMIC LITERARY-MUSICAL COURSE

This consists of the four-year course in the Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, Physiography, Algebra, English, Grecian and Roman History, Greek, Biology, Plane Geometry, Physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, and at least two hours per day devoted to its study. The

student will come under the jurisdiction of the Academy, and will receive its diploma upon passing the necessary examinations. For particulars see circular of the Academy of Northwestern University.

II. ACADEMIC MUSICAL COURSE

This course requires two years, and is intended to fit the candidate for elementary teaching. Upon the completion of sixty hours' credit, a certificate is given. By an *hour of credit* is understood the satisfactory performance of work equivalent to one exercise a week during a semester. The credits are divided as follows:

FIRST YEAR.

(*Freshmen.*)

	HOURS.	
Harmony A	4	
Musical History G	4	
Sight-reading and Dictation	2	
Keyboard Harmony	2	
Instrumental Sight-reading	2	
English A (Academy)	6	
Applied Music	10	
	—	
		30

SECOND YEAR.

(*Sophomore.*)

	HOURS.	
Harmony B	2	
Musical Form C	2	
Counterpoint D	4	
Analysis	2	
Keyboard Harmony and Accompaniment	2	
Modern Language or English B (Academy)	8	
Applied Music	10	
	—	
		30
		—
Total		60

NOTE—By applied music is meant the study of piano, organ, violin or voice, to which four hours per day practice is given and in which two lessons per week are taken.

III, COLLEGIATE MUSICAL COURSE

This is a continuation of Course II, and is designed to equip the candidate for professional work. Sixty additional hours credit are required, which lead to the Degree of Graduate in Music. The credits are as follows:

THIRD YEAR.

(Junior.)

	HOURS.	
Harmony K	4	
Analysis L	4	
Counterpoint E	2	
Canon and Fugue F	2	
English Language, English Literature, or Modern Language (College of Liberal Arts)	8	
Applied Music	10	
		30

FOURTH YEAR.

(Senior.)

	HOURS.	
Ensemble Playing	4	
Reading from Score	2	
English Literature (College of Liberal Arts)	6	
Modern Language (College of Liberal Arts)	8	
Applied Music	10	
		30
Total		60

In addition, candidates must satisfactorily perform programs conforming to the following requirements:

FOR PIANO STUDENTS:

A concerto of advanced difficulty.

One of the later Beethoven sonatas.

A prelude and fugue (five-voiced) from Bach's Well-tempered Clavichord.

Two Chopin etudes.

Selections from the more important works of Schumann and Brahms.

For Organ Students:

One of the great preludes and fugues of Bach.
A sonata of Guilmant or Rheinberger.
Selections from the works of Thiele, Widor, Merkel or Franck.

For Violin Students:

A Bach sonata.
A concerto.
A modern sonata for piano and violin.
Two solo pieces.

For Vocal Students:

An operatic aria.
An aria from Handel's Messiah or Haydn's Creation.
An aria from a modern oratorio.
Group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

IV. THEORETICAL COURSE

This course is intended for composers or theorists, and calls for sixty hours' credit drawn from Course II and the first year of Course III. It requires three years, and the credits for applied music are not allowed. A certificate is given upon its completion.

V. THEORETICAL COURSE LEADING TO THE DEGREE OF BACHELOR OF MUSIC

This course is open only to candidates who have completed Course IV with distinction, and who have evinced decided creative ability. An additional year's work is required covering the subjects of Canon and Fugue, Instrumentation, Free Composition, and Physics, more particularly in its relation to the phenomena of sound. Candidates are required to compose a work of some length for chorus and orchestra, introducing solos and a tonal fugue. Moreover, they must also prove their knowledge of English, Mathematics, and one language, either classic or modern.

VI. POST-GRADUATE COURSE

This course gives further opportunity to students for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical

literature of applied music. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance, stating the degree of proficiency, will be given. To piano students the minimum requirements are as follows:

Beethoven, a complete sonata.
Bach, a fugue or three-voiced invention.
Mendelssohn, Schumann, and Chopin, characteristic pieces of average difficulty.
Two selections from more modern composers.

To Organ Students:

Bach, prelude and fugue.
Mendelssohn, sonata complete.
Two groups of pieces drawn from the modern English and French schools.

To Violin Students:

A sonata for piano and violin from Haydn, Mozart, or Beethoven.
A group of solo pieces of average difficulty.

To Vocal Students:

An oratorio aria.
A group of songs from the classic composers.
A group of songs from modern composers.

SCHEDULE OF THEORETICAL COURSES

Such of the theoretical courses as are indicated by an asterisk are elective in the College of Liberal Arts and receive the indicated credit.

FIRST YEAR.

First Semester.

*A—*Harmony.* 2 hours.
Mondays, Wednesdays, 3.

Professor LUTKIN.

Intervals, Triads, Triad Harmonization with near Modulations, Inversions, Ear-training.

*G—*Musical History.* 2 hours.

Tuesdays, Thursdays, 3.

Professor S. K. COE.

Primitive Music, Music of China, Japan, Africa, India, and the American Indians, with illustrations; the Greek Music System, Early Ecclesiastical Styles, Polyphonic Music of the Middle Ages, History of Notation, Analysis of the Instruments of the Orchestra, Biographies of Noted Musicians.

Text-book work supplemented by lectures.

H—*Sight Reading and Choral Practice.* 1 hour.

Mondays, Thursdays, 4:15.

MR. COZINE.

Second Semester.

*A—*Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Harmonization, with addition of Dominant, Supertonic, and Diminished Sept-chords, including Inversions, Application of Cadence Formulas, Chord Sequences at the Piano.

*G—*History of Music.* 2 hours.

Tuesdays, Thursdays, 3.

Professor S. K. COE.

Development of the Oratorio. Illustrations from Cavaliere, Mazzochi, Carissimi, Scarlatti, Stradella; Critical Analysis from the scores of Handel's "Messiah."

Development of the Opera, the Camerata; Caccini, Lully, Purcell; Comparison of Opera of Italy, France and Germany.

Critical Analyses from the scores of Wagner's Music Dramas, including the "Rheingold," "Walkyrie," "Siegfried," "Gotterdammerung," "Meistersinger" and "Parsifal."

H—*Sight Reading and Choral Practice.* 1 hour.

Mondays, Thursdays, 4:15.

MR. COZINE.

SECOND YEAR.

First Semester.

Professor LUTKIN.

*B—*Harmony.* 2 hours.

Mondays, Thursdays, 11.

Collateral Sept-Chords, Suspensions, Altered and Extended Chords, Tones foreign to the Harmony, Organ Point, Remote Modulations.

*D—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 11.

Counterpoint in two and three parts.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Bach's Inventions, Song Forms (principally Mendelssohn and Chopin).

Second Semester.

*C—*Musical Form.* 2 hours.

Mondays, Thursdays, 11.

Composition of Melodies, Anglican Chants and Hymn-tunes. Song, Trio, and Rondo Forms; Variations, Inventions and Suites, Sonata, Canon and Fugue.

*D—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 11.

Counterpoint in three and four parts.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Fugues (Bach's Well-tempered Clavichord), Sonatas (Mozart, Haydn, Beethoven).

THIRD YEAR.

First Semester.

Professor LUTKIN.

*E—*Counterpoint.* 1 hour.

Mondays, 2.

Counterpoint in five and more parts.

*K—*Advanced Harmony.* 1 hour.

Thursdays, 2.

L—*Analysis.* 1 hour.

Wednesdays, 2.

Sonatas and Fugues.

Second Semester.

*E—*Double and Triple Counterpoint.* 1 hour.

Mondays, 2.

*K—*Advanced Harmony.* 1 hour.

Thursdays, 2.

L—*Analysis.* 1 hour.
Wednesdays, 2.
Symphonies.

FOURTH YEAR.

First Semester.

Professor LUTKIN.

*F—*Canon and Fugue.* 1 hour.
Tuesdays, 2.

*M—*Free Composition.* 1 hour.
Thursdays, 3.
Homophonic Forms.

*N—*Instrumentation.* 1 hour.
Tuesdays, 3.

Second Semester.

*F—*Fugue.* 1 hour.
Tuesdays, 2.

*M—*Free Composition.* 1 hour.
Thursdays, 3.
Sonata Forms.

*N—*Orchestration.* 1 hour.
Tuesdays, 3.

METHODS OF INSTRUCTION

Attention is called to the fact that instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are entirely dependent upon a close adaptation to the individual needs of the pupil, and this cannot be satisfactorily accomplished in classes. No two students have the same mental, physical or artistic capacity, and their individual capabilities can be neither properly nor fully developed without the most painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan of instruction in the various branches is as follows:

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished

by a carefully selected and graded set of exercises and studies designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier, where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm, and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discriminations of touch, tone and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the piano and in sight-reading is necessary before the course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Graduating Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so

that the pupil produces the tones throughout all the registers with ease, and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing,* special attention is paid to peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura.*

Study of the classic song-literature of all schools, especially the German *Lieder,* and of our own American song-writers. The beginning of the oratorio, the study of *recitative,* and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students will be expected to play in the Orchestra.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective.

Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. In the Certificate Course—Etudes of Dotzauer, Gruetzmacher, and Franchomme, Romberg Duos, and the easier concertos of Goltermann. In the Diploma Course—the Bach Sonatas, Etudes of Dupont, and the Concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the key-board or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school has been in part adapted from the ideas of more recent theorists, and in part evolved from the long experience in this field of the Dean of the School. From the moment the major triad is reached, the system is based upon the harmonization of melodies, and this from a strictly musical and practical standpoint. The result is that at the end of the first term the student can satisfactorily harmonize a simple melody, and has something tangible for his pains. All new chords are at once applied from a harmonizing or a modulatory point of view, and the work at all stages is of the most practical character. The results of this system are a more interesting routine, a saving of time, and a working knowledge of real use and efficiency.

Musical Form—This course includes elementary composition as well. Chants and hymn-tunes are first developed from given harmonic outlines, and later without assistance. Routine work follows in thematic development, accompaniments and variations. The

smaller cyclical forms are then taken up. The student with limited invention is assisted with skeleton forms containing thematic, harmonic and cadential suggestions. However crude the results of this work may be from an artistic standpoint, the student gains a more comprehensive grasp of the principles of form than the mere analysis of the work of others can give him. The same plan is followed in the larger forms with much collateral study of classical models.

Counterpoint, Canon and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainments, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

Musical History—This course includes two recitations per week, and combines both text-book and lecture work. The first part of the year is devoted to the study of a text-book covering the evolution of the art from its crude beginnings among the primitive nations, through the complicated system of the Greeks, the early ecclesiastical styles, the polyphonic music of the Middle Ages, to its full development as the foremost art of the present time. The text-book work is supplemented by lectures on the music of the American Indians and other primitive peoples.

The second half of the year is devoted to the study of biographies of noted musicians, and lecture work. The latter includes the analysis of many of the great oratorios and operas. In addition to the usual examinations an essay on an assigned subject is required from each member of the class.

Analysis—This important study is followed systematically. The first semester is devoted mainly to the compositions of Bach, beginning with the two-voiced Inventions. The chronological development of form is traced, ending with the sonata and symphony. It is only through an exhaustive study of Form that the student can form any adequate estimate of the beauties of classical compositions, or hope to fully interpret them.

DIPLOMAS AND CERTIFICATES

Upon recommendation of the Faculty diplomas will be given to students completing Course III or V, and certificates to those completing Course II or IV. The fee for a diploma is $8.00; for a certificate, $5.00.

STRING QUARTETTE

The School possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past nine years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and concerts given by this organization.

ENSEMBLE AND ORCHESTRA PRACTICE

The practice of concerted music is one of the most useful experiences in the development of a musician. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm, for quick adjustment to the artistic needs in the proper interpretation of a composition. Finer musical susceptibilities are awakened, and esthetic comprehension is broadened. To students who are backward in sight-reading this practice is invaluable. Piano students have the opportunity of work with various combinations of stringed instruments, and violin students are first put at duet playing, and later at trio, quartette, and orchestra practice. Amateur orchestral players of fair ability are invited to join the students' orchestra.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to appearing in public, and as an incentive to diligent

application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, hints are given on style and interpretation, compositions are analyzed, and the playing criticised. The student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

CHORAL WORK AND SIGHT-READING CLASSES

The Sight-reading and Choral Classes of the School are conducted in an especially interesting manner by an expert in these branches. Both a Maennerchor and Ladies' Choral Club have been organized, and the practical advantages to vocalists are very apparent. Lack of ability in sight-reading is frequently a bar to securing a good position to persons otherwise well-qualified.

CHORAL SOCIETIES

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School is Musical Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured. The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A small fee is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals and advanced students assist at all but the part-song concerts. Handel's Messiah is given each year before the Christmas holidays, followed by a part-song concert in February, and an oratorio in April. The following prominent artists have appeared at its concerts:

Sopranos, Lillian Blauvelt, Helen Buckley, Genevieve Clark Wilson, Corinne Moore Lawson, Minnie Fish Griffin, Alice Verlet, Jennie Osborn; Contraltos, Sue Harrington Furbeck, Mabelle Crawford; Tenors, George Hamlin, Glenn Hall, Holmes Cowper; Bassos, Charles W. Clark, Joseph Baernstein, Arthur Van Ewyk, George Ellsworth Holmes; Violinists, Henri Marteau, Max Bendix, Leonora Jackson; 'Cellists, Bruno Steindel, Leon Stern; Organist, Frederick Archer. The past season the Club gave Hiawatha's Wedding Feast and The Departure of Hiawatha, by Coleridge Taylor, the usual Christmastide performance of the Messiah, a part-song concert, which included Dvorak's Te Deum in G, Mendelssohn's motette, "Hear My Prayer," and Choral Songs from the Bavarian Highlands, by Edward Elgar. The season closed with a brilliant performance of Verdi's great Manzoni Requiem Mass by the combined Evanston and Ravenswood Clubs. For the coming season Verdi's Requiem will be repeated, the tenth performance of the Messiah will be given, and Cowen's St. John's Eve and Sullivan's Golden Legend will complete the program.

The Ravenswood Musical Club, a choral society of eighty-five voices, which is also directed by the Dean of the School, gives high-class works similar to the Evanston Musical Club, at Ravenswood, within easy access of the School. Its program for the season of 1902-03 will include Hiawatha's Wedding Feast and Death of Minnehaha, by Coleridge Taylor, Handel's Messiah, Haydn's Creation, The Black Knight, by Edward Elgar, and part of Mendelssohn's Saint Paul.

ARTISTS' RECITALS AND CONCERTS

The hearing of great works and great artists is an important and necessary factor in musical education. In addition to the concerts already mentioned of the Evanston and the Ravenswood Musical Clubs, a course of eight concerts, known as the "Artists' Series," will be conducted by the School of Music during the coming season. They will be

given by members of the Faculty and well-known artists from Chicago and elsewhere. Two will be given each term, and a nominal admission fee charged.

All the musical attractions of Chicago are within easy access by electric or steam railroads. The most notable of these are the twenty-two concerts given by the Chicago Orchestra of eighty members in the great Auditorium, conceded to be the largest and finest concert hall in the world. The renowned conductor, Mr. Theodore Thomas, directs these concerts, and the most famous artists from Europe are specially engaged. Each program is given on a Friday afternoon, and repeated the following Saturday evening. The afternoon concerts are of special convenience to students, and lesson schedules are arranged as far as possible so that the afternoon performances may be attended. These concerts, which scarcely have their equal, are looked upon as a great force in musical education, and the low subscription prices place them within the reach of all. Other attractions in Chicago are the Apollo Club of four hundred voices, the Mendelssohn Club (a mænnerchor of sixty picked voices), concerts by traveling companies, and numerous piano, organ, and vocal recitals by well-known local and visiting artists. To the student of organ and church music, the many fine organs and organists and the well-trained choirs will be of especial interest.

PHYSICAL CULTURE

Students in the School of Music have the privilege of attending the classes in Physical Culture, which are held in the finely-equipped gymnasium of the School of Oratory. These classes are under the charge of a skilled instructor, and meet twice a week. Their aim is to promote a symmetrical physical development, improve the general health and strength, and to give grace and ease in bodily movements. As the close study of music entails no little mental, physical, and nervous strain, students are urged to join these classes, as they will be greatly benefited thereby. A fee of

five dollars per term is charged, and if a sufficient number register special classes will be formed for music students alone, to meet at convenient hours.

FREE TUITION

Free, or partially free, tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music, upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

Students desiring to keep their expenses as low as possible can occasionally find opportunities of giving instruction or doing light manual labor in exchange for board and room.

FREE ADVANTAGES

The classes in Sight-reading and Elementary Harmony, the Chamber Music and Faculty Concerts (excepting the Artists' Series mentioned elsewhere), numerous recitals, and lectures in the School of Music and other departments of the University are free to the students of the Music School.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more capable and advanced the student, the more likelihood there is of securing a good position.

SCHOOL OF MUSIC BULLETIN

A weekly paper is issued by the School entitled the *School of Music Bulletin.* It is designed to be a means of communication between the School and its students and patrons.

It gives information concerning the various activities of the School, including the announcement of concerts and recitals, and so far as the students are concerned, its statements have official authority. It also gives space to the more important musical events—choral, orchestral and operatic—in Chicago and vicinity. It will give all the programmes of the Chicago Orchestra, the Apollo Musical Club, and the Evanston and Ravenswood Musical Clubs. It is issued from the office of the School of Music throughout the college year, on Monday of each week, so that announcements for the week may be made in good season. From time to time articles from various members of the faculty will appear of an interesting and instructive nature, as well as excerpts from the leading musical journals. The subscription price is twenty-five cents per annum.

FEES AND EXPENSES

For students taking the regular courses a fixed fee per term is charged as noted below. This entitles them to two half-hour private lessons per week (instrumental or vocal, as the case may be), from the head teachers, and the required classes in harmony, musical history, sight-reading, counterpoint, musical form and analysis. Students not taking full work will find the fees tabulated under the heading "Special Student Fees."

Matriculation Fee—A matriculation fee of five dollars is charged on entering the *regular courses.* It is paid but once.

Incidental Fee—A fixed fee of twenty-five cents per term is charged each student entering the School. This fee covers admission to the Artists' Series of concerts and a year's subscription to the weekly *Bulletin.*

The school year is divided into two semesters of eighteen weeks each, the semesters being subdivided into two terms of nine weeks each, thus making four terms of nine weeks each in the school year.

TERM FEES

For Courses I, II, III or VI, including two half-hour private lessons per week under leading instructors (with the exception of the Director of the Vocal Department) per term $45 00

With lessons in Voice Culture from the Director of the Vocal Department, per term..... 55 00

For Courses IV and V, per term..... 15 00

NOTE.—In the Academic Literary-Musical Course (Course I) excellent instruction can be furnished at from $20.00 to $35.00 per term according to instructor.

SPECIAL STUDENT FEES

PRIVATE LESSONS

	Two half-hour lessons per week	One half-hour lesson per week
Prof. P. C. Lutkin (Piano or Organ), per term..	$45 00	$25 00
Karleton Hackett (Voice), per term.....	54 00	30 00
Prof. S. K. Coe (Piano), per term.....	36 00	20 00
Prof. Arne Oldberg (Piano), per term.....	36 00	20 00
H. J. Cozine (Voice), per term.....	40 00	22 00
Prof. H. E. Knapp (Violin), per term.....	27 00	15 00
W. H. Knapp (Voice), per term.....	27 00	15 00
Day Williams (Violoncello), per term.....	27 00	15 00
Margaret Cameron (Piano), per term.....	27 00	15 00
Walter Keller (Piano or Organ), per term.....	20 00	11 00
Elizabeth Raymond (Piano), per term.....	20 00	11 00
L. R. Blackman (Violin), per term.....	18 00	10 00
Mrs. Clara Murray (Harp), per term.....	36 00	20 00
A. G. Wathall (Theory), per term.....	18 00	10 00
W. Z. Cole (Flute), per term.....	18 00	10 00
C. J. King (Clarinet), per term.....	18 00	10 00
John Skelton (Cornet), per term.....	18 00	10 00

CLASS LESSONS

	Per Term.
Full Theoretical Course.....	$15 00
Half Course	8 00

COACHING LESSONS IN KEYBOARD HARMONY OR INSTRUMENTAL SIGHT-READING

	Per Term.
Class of Two.....	$ 5 00
Private Lessons	10 00

VOICE CULTURE CLASSES

In Class of Five	$10 00
In Class of Ten	5 00

OTHER CLASSES.

Ensemble Class	5 00
Physical Culture Class	5 00
Sight-reading class (to students taking no other work)	1 50

PIANO PRACTICE

Each hour of daily practice, per term	$ 2 50

ORGAN PRACTICE

Each hour of daily practice, including blowing, per term	$10 00
Pedal Piano	5 00

NOTE.—A discount of twenty-five per cent. is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

Tuition is payable *strictly in advance* at the University office, 518 Davis Street. Checks may be drawn payable to Dr. Robert D. Sheppard, Treasurer and Business Agent of the University.

Lessons falling upon legal holidays or missed through fault of student are only made up at the convenience of teacher. No deductions will be made to pupils for absence from lessons. In cases of protracted illness, when due notice is given, the lessons missed will be transferred to a subsequent term, or the loss divided with the student.

PREPARATORY DEPARTMENT

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory from capable graduates. The terms coincide with those of the regular school, being nine weeks in length. Tuition rates are $12.00 and $15.00 per term for two half-hour lessons per week, $7.00 and $8.50 for one lesson per week. For particulars see special circular.

BOARD IN EVANSTON

Board—In clubs, $2.00 to $3.00 per week. Room rent in town, 75 cents to $1.50 per week for each occupant. Board with room in families, $4.00 to $7.00.

The choice of rooms and boarding places is subject to the approval of the Dean, which should be obtained before contracts are made.

Willard Hall, the official home of the University for women, is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is intended that the Dean shall always be a woman of high character and attainments, who can give suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who do not wish to incur the expense incident to living at Willard Hall, provision is made at Pearsons Hall, which was formerly known as the College Cottage, and Chapin Hall, the gift of Dr. D. K. Pearsons. These are in charge of an association of ladies, incorporated as The Women's Educational Aid Association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of either dormitory family. The ordinary work of these dormitories is done by the young women, under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Willard Hall.

NOTE.—For further information respecting Willard Hall, letters of inquiry should be addressed to Dean of Women, Willard Hall, Evanston, Ill.; and for information respecting either Pearsons Hall, or Chapin Hall, letters should be addressed to Mrs. J. A. Pearsons, President of the Woman's Educational Aid Association, Evanston, Ill.

Students living in Willard Hall pay according to the desirability of the room, from $108.00 to $99.00 each semester or half year. Students in either Pearsons Hall or Chapin Hall pay for room and board $50.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. These figures include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bed-clothing, pillows, and towels. No deduction is made for absence in any part of the term, except in cases of protracted illness. The University does not undertake to provide dormitories for the young men, but they can obtain board and lodging in private families at reasonable rates. Clubs are also formed, in which the cost of board is reduced to a minimum.

It is usually necessary to make application for admission to Pearsons or Chapin Halls some months in advance, as accommodations there are in great demand.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

RULES AND GENERAL INFORMATION

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students can not appear in public performances without consent of the Dean.

Students can not continue in the theoretical courses without passing the term examinations.

A student's work may be discontinued at any time by reason of unsatisfactory work, bad conduct, or unpaid bills.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

A single study in the College of Liberal Arts costs $36.00 per annum. More than one study costs the full tuition of $69.00 per annum.

A single study in the Academy costs $26.00 per annum. More than one study costs the full tuition of $48.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

REGISTER OF STUDENTS 1901-2

POST-GRADUATE COURSE

Dunn, Mabel Adella..... *Evanston.*
Raymond, Elizabeth..... *Evanston.*
Zeuch, William Edward..... *Ravenswood.*

DIPLOMA COURSE

Andrews, Daisy Ida..... *Salmon, Idaho.*
Barry, Curtis Abel..... *Chicago.*
*Coleman, Edith Pearl..... *Joy.*
Conoway, Cora..... *York, Neb.*
Conoway, Jessie..... *York, Neb.*
Dodge, Louis Norton..... *Evanston.*
Ericson, Grace Olivia..... *Evanston.*
Haake, Charles John..... *Ravenswood.*
Hull, Winifred..... *Evanston.*
Kindall, Hortense..... *Onawa, Iowa.*
Merrilies, Sarah Louise..... *Winnetka.*
Ott, Aureola..... *Ravenswood.*
Pratt, Mary Porter..... *Evanston.*
Whitlock, Laura Case..... *Evanston.*

CERTIFICATE COURSE

Anderson, Mrs. Jennie..... *Evanston.*
Anguish, Maude Darling..... *Evanston.*
Applegate, Lena..... *Red Oak, Iowa.*
Beaton, Mary Gregory..... *Rogers Park.*
Beebe, Anna L..... *Evanston.*
Beeman, Cora A..... *Waukon, Iowa.*
Boorman, Genevieve Marie..... *Evanston.*
Boyer, Pearl..... *Denver, Colo.*
Brown, Lillian Mabel..... *Evanston.*
Bucker, Walter..... *Clearmont, Mo.*
Bucker, William..... *Clearmont, Mo.*
Dewar, Elsa..... *Edgewater.*
Earngey, Jennie Caldwell..... *Wilmette.*
English, Lela..... *Evanston.*

*Deceased.

Englund, Esther Matilda..... *Jordon, Minn.*
Fahs, Gertrude Elizabeth..... *Seattle, Wash.*
Fiddick, Florence..... *Galena.*
Flodin, Bertha Hester..... *Hutchinson, Kan.*
Flodin, Nellie Beulah..... *Hutchinson, Kan.*
Frank, Mary Alice..... *Red Oak, Iowa.*
Fredendoll, Viola..... *Ida Grove, Iowa.*
Gillan, Jennie..... *Wellington.*
Gitchel, Carrie Edna..... *Leaf River.*
Goetzman, Beatrice B..... *Boone, Iowa.*
Griffith, Nina Gertrude..... *Denver, Colo.*
Hardin, Bertha Rae..... *Evanston.*
Harris, Mrs. Hugh Henry..... *Greenville, Mich.*
Hopwood, Grace B..... *Kearney, Neb.*
Hastings, Lila Mae..... *Cairo.*
Hazleton, Jessie Lucia..... *Chicago.*
Hoff, Amelia Anna..... *Evanston.*
Hummel, Rose..... *Chicago.*
Inglis, Ruth Victoria..... *Evanston.*
Isbester, Ethel Anastacia..... *Evanston.*
Kinnison, Effie..... *Goshen, Ind.*
Landis, Alice..... *Sterling.*
Langdon, Grace Georgia..... *North Platte, Neb.*
Linne, Edna Hildegard..... *Red Wing, Minn.*
Lowenstine, Nannette..... *Valparaiso, Ind.*
McCord, Bertha Clendenin..... *Willsburg, W. Va.*
McKean, Myrta Claire..... *Wahpeton, N. Dak.*
Manley, Mary Mariah..... *Mt. Carmel.*
Marceau, Maude Juliet..... *Manteno.*
Maxham, Gertrude Evelyn..... *Rogers Park.*
Meredith, Frances..... *Memphis, Tenn.*
Merrilies, Mary..... *Winnetka.*
Miller, Zada Lou..... *Rock Bridge.*
Minney, Mrs. Mary Lee..... *Chicago.*
Morehart, Nellie Hortense..... *Chanute, Kan.*
Mutchler, Iva..... *Center Point.*
Owen, Edna Mary..... *West Pullman.*
Phillips, Charlotte Jane..... *Evanston.*
Porter, Bertha Belle..... *Evanston.*
Pratt, Ida Mabel..... *Rogers Park.*
Price, Stella..... *Evanston.*
Pulford, Pearl Bothwell..... *Savannah.*
Rea, Harry Andrew..... *Chicago.*

Rech, Alma Katherine..... *Chicago.*
Roeder, Edward M..... *Keokuk, Iowa.*
Rosborough, John M..... *Sparta.*
Shotwell, Elizabeth Liddell..... *Evanston.*
Spencer, Edna O..... *Centralia.*
Stanton, Edna..... *Marinette, Wis.*
Sterrett, Marion..... *Washington, Pa.*
Stevenson, Nell..... *Nebraska City, Neb.*
Stotler, Cora Mabel..... *Evanston.*
Titus, Marion Estelle..... *Grand Forks, N. Dak.*
Todd, Perilla Florence..... *Milledgeville.*
Webster, Josephine Haviland..... *Evanston.*

SPECIAL STUDENTS

Albritton, Elmer Sandford..... *Salt Lake City, Utah.*
Allen, Jessie Isabella..... *Watertown, S. Dak.*
Allen, Kate..... *Duluth, Minn.*
Armstrong, Christopher Lawrence..... *Milan.*
Atwell, Ruth Sarah..... *Evanston.*
Atwood, Christine..... *Beloit, Kan.*
Babcock, Iola Ione..... *Clinton, Wis.*
Baird, Mrs. Anna E..... *Evanston.*
Ball, Vera Goldie..... *Evanston.*
Balmer, Ruth..... *Edgewater.*
Barber, Ethel Josephine..... *Rogers Park.*
Barker, Lawrence..... *Evanston.*
Barker, Marion Ethel..... *Evanston.*
Barnard, Esther..... *Evanston.*
Barnard, Herman..... *Oswego.*
Barnes, Alice May..... *Evanston.*
Barnes, Wilbur L..... *Delavan.*
Barry, Frank Edward..... *Aurora.*
Barry, Lucile..... *Evanston.*
Beckett, Bessie..... *Blue Mound.*
Beecher, Carl Milton..... *Lafayette.*
Benson, Anna..... *Rogers Park.*
Blair, Charles Scofield..... *Monica.*
Board, H. E..... *Evanston.*
Bogert, Frances..... *Evanston.*
Bjorgo, Selma Marie..... *Thompson, N. Dak.*
Bonbright, James..... *Evanston.*
Bragdon, Elizabeth..... *Evanston.*

Bragdon, Sarah Frances..... *Evanston.*
Bragg, Lawrence..... *Evanston.*
Brammer, Mrs. F. H..... *Evanston.*
Brammer, Lillie..... *Evanston.*
Bronson, Edna Myrene..... *Evanston.*
Brookings, Mrs. E. F..... *Woodward, Iowa.*
Brown, Elizabeth..... *Evanston.*
Brown, Gale Bain..... *Sycamore.*
Brown, Harry..... *Evanston.*
Buck, Bessie..... *Essex, Iowa.*
Buckley, Mary E..... *Evanston.*
Bunnell, Esther..... *Evanston.*
Burgess, Lizzie..... *Evanston.*
Caffyn, Mrs. Lillian May..... *Fayette, Iowa.*
Chandler, Eleanor..... *Evanston.*
Chicken, Sada R..... *Ipava.*
Childs, Florence..... *Evanston.*
Childs, Mildred..... *Evanston.*
Clapp, Margaret..... *Evanston.*
Clark, Harold..... *Evanston.*
Claypool, Jessie..... *Aylesworth, Ind.*
Coffman, Ansel V..... *Elkhart, Ind.*
Colvin, Jessy..... *Belvidere.*
Cook, Irene..... *Evanston.*
Cook, Olive..... *Evanston.*
Cooley, Lillian May..... *Evanston.*
Coonrod, Ethel Ella..... *Rock Rapids, Iowa.*
Coover, Alvin Raymond..... *Lima, Ind.*
Crandon, Ruth Wilbur..... *Evanston.*
Crew, Alice..... *Evanston.*
Crickett, Charles Chauncey..... *Stanberry, Mo.*
Currier, Nellie Pearson..... *Evanston.*
Curtner, Allie Vern..... *Hazleton, Ind.*
Dale, Margaret..... *Evanston.*
Davis, Oliver Colonel..... *Du Quoin, Ill.*
Dawes, Mrs. R. C..... *Evanston.*
Dean, Miriam..... *Evanston.*
Dean, Mrs. Rosa Tyler..... *Evanston.*
Deering, Barbara..... *Evanston.*
Deering, Marion..... *Evanston.*
Dyrenforth, Ruth..... *Evanston.*
Ellis, Harvey..... *Evanston.*
Ellis, Isabelle..... *San Antonio, Tex.*

Embree, Mary H. ..... *Evanston.*
Embree, Rachel ..... *Evanston.*
English, Aurthur Floyd ..... *Evanston.*
Evans, William David ..... *Waldron.*
Ewell, Marion ..... *Evanston.*
Fallon, Lucy Hanenkamp ..... *Edgewater.*
Farmer, Harry ..... *Cedar Rapids, Iowa.*
Fehrman, Manie Eva ..... *Evanston.*
Felter, W. H. ..... *Evanston.*
Ferris, Mabel Vaughn ..... *Berwyn.*
Fidlar, Jennie ..... *Evanston.*
Fielding, Mae ..... *Rogers Park.*
Fish, Majorie ..... *Evanston.*
Fisher, Bernice Spooner ..... *Evanston.*
Flannery, Florence ..... *Wheaton.*
Flannery, Mrs. John, Jr. ..... *Evanston.*
Forgan, David R., Jr. ..... *Evanston.*
Forrester, Genevieve ..... *Wilmette.*
Francis, Mabelle Loretta ..... *Charlevoix, Mich.*
Fried, Heber Morris ..... *Elkhart, Ind.*
Gallagher, Leroy Edward ..... *Carroll, Iowa.*
Gates, Mrs. Fannie M. ..... *Evanston.*
Gerould, Helen ..... *Evanston.*
Gothard, Ina Lewis ..... *Fort Jones, Cal.*
Graves, Irene M. ..... *Evanston.*
Grigson, Blanche Lenora ..... *Augusta.*
Gritzbauch, Lilla ..... *Chicago.*
Hall, Caroline ..... *Evanston.*
Hall, Janet ..... *Evanston.*
Hammon, Carl ..... *Evanston.*
Hargrave, Margaret Douglas ..... *Baraboo, Wis.*
Harker, Elva Sylvia ..... *Dodgeville, Wis.*
Harris, Hugh Henry ..... *Greenville, Mich.*
Hart, Charles Henry ..... *Evanston.*
Harwood, Ilda Alzina ..... *Bradford, Ill.*
Haugan, Alice Julia ..... *Evanston.*
Hawkins, Minnie ..... *Stanton, Iowa.*
Hawks, Mildred ..... *Atwood.*
Heermans, Marion ..... *Evanston.*
Helfrich, Harriet ..... *Elkhart, Ind.*
Hebblethwaite, Mrs. John ..... *Evanston.*
Hitchcock, Jean ..... *Wilmette.*
Holloway, Barton Cartwright ..... *Orangeville, Ill.*

Hobart, Louise..... *Evanston.*
Hoyt, Florence Hastings..... *Evanston.*
Hunter, John..... *Evanston.*
Hunter, Elaine..... *Evanston.*
Hurford, Blanche..... *Glencoe.*
Irwin, David D..... *Evanston.*
Jennings, Mrs. Ada B..... *Scribner, Neb.*
Jockisch, Albert Julius..... *Decatur.*
Johnson, Myrtle..... *Evanston.*
Jones, Florence..... *Edgewater.*
Kappelman, John Adam..... *Evanston.*
Kappes, Marion..... *Evanston.*
Kay, Norah..... *Wilmette.*
Kellogg, Jessie May..... *Oconomowoc, Wis.*
Kent, Bessie Francis..... *San Jose, Cal.*
Keneipp, Ethel..... *Mt. Carmel.*
Kilbourn, Kingston Palmer..... *Newton, Wis.*
Kimball, Ruth Merrill..... *Evanston.*
Kingan, John Savage..... *Upland, Ind.*
Kitchell, Helen West..... *Milwaukee, Wis.*
Knox, Helen..... *Evanston.*
Kramer, Boyd Wesley..... *Freeport.*
Lascelles, Ida B..... *Capron.*
Lea, Henry I..... *Evanston.*
Leigh, Maurice..... *Evanston.*
Lent, William Charles..... *Beardstown.*
Lewis, Clarine..... *Evanston.*
Lewis, Marguerite Dolton..... *Evanston.*
Lounsbury, Gertrude Maie..... *Wahpeton, N. Dak.*
Lutkin, Harris Carman..... *Evanston.*
MacFarlane, Jessica Lillian..... *Rome, Wis.*
MacLeod, Helen Mary..... *Evanston.*
McClelland, Anna Elizabeth..... *Monona, Iowa.*
McDonald, Edna..... *Evanston.*
McTavish, Catherine..... *Central City, Iowa.*
Mace, Gertrude Williams..... *Evanston.*
Manson, Mary..... *Evanston.*
Mariner, Madge Ogdon..... *Evanston.*
Marsh, Mabel Maplet..... *Evanston.*
Marshall, Julia..... *Evanston.*
Marshall, Mary..... *Evanston.*
Marshall, Ridgely..... *Evanston.*
Mattison, Georgia D..... *Evanston.*

Mattison, Olinia M. ..... *Evanston.*
Mears, Margaret ..... *Evanston.*
Meents, Grace Olive ..... *Ashkum.*
Merrill, Ada Elizabeth ..... *Evanston.*
Metcalf, Kate ..... *Evanston.*
Millar, Caroline Jane ..... *Evanston.*
Miller, Alta Dorothy ..... *Evanston.*
Miller, Mrs. Edwin Y. ..... *Fort Sheridan.*
Miller, Emily ..... *Evanston.*
Miller, May Gullette ..... *Fort Smith, Ark.*
Minium, Ruth Bower ..... *Chebanse.*
Mitchell, Mrs. Ruth Baird ..... *Evanston.*
Mockford, Adelaide ..... *Evanston.*
Mockford, Sue ..... *Evanston.*
Morey, Ray E. ..... *Napoleon, Ohio.*
Murray, Carol ..... *Evanston.*
Murray, Roderick ..... *Herman, Minn.*
Nelson, Nellie T. ..... *Chrisman.*
Newcomb, Lola Montez ..... *Evanston.*
Newcomb, Mabel Lillian ..... *Evanston.*
Noble, Pam ..... *Evanston.*
Nuckels, Belle Marion ..... *Evanston.*
Oakes, Minnarose ..... *Evanston.*
Orchard, Elsa Helen ..... *Evanston.*
Orr, George ..... *Evanston.*
Osland, Estella M. ..... *Evanston.*
Owen, Festus Edward ..... *Mokena.*
Pace, Mrs. C. N. ..... *Evanston.*
Park, Jessie Margaret ..... *Alexandria, Neb.*
Paterson, Elsie Hill ..... *Evanston.*
Patterson, Maude Lillian ..... *Akron, Ind.*
Patton, Emma ..... *Evanston.*
Patton, Helen ..... *Evanston.*
Paulus, Viola Emma ..... *Chicago.*
Peacock, Helen ..... *Morris.*
Peterson, Anna Margaret ..... *Chicago.*
Peterson, Robert Peter ..... *Tacoma, Wash.*
Petrie, John H. ..... *Evanston.*
Phillips, Grace Elizabeth ..... *Ravenswood.*
Picheraeu, May ..... *Lacon.*
Pierce, Beulah ..... *Evanston.*
Pierce, Frances Currey ..... *Malta.*
Pierce, Vivian ..... *Evanston.*

Porter, Mrs. Albert B. ..... *Evanston.*
Porter, Jeanette Everett ..... *Freeport.*
Powell, Mrs. Florence ..... *Alvinc.*
Pratt, Ellen ..... *Evanston.*
Price, Mrs. E. G. ..... *Evanston.*
Quensel, Josephine ..... *Evanston.*
Randall, Marceline ..... *Evanston.*
Redfern, Mae ..... *Galena.*
Reed, J. K. ..... *Chicago.*
Reid, Hazel ..... *Parsons, Kan.*
Rice, Dorothy ..... *Evanston.*
Rippeteau, Olive May ..... *Jamestown, Ind.*
Roe, George Bradley ..... *Humboldt, Tenn.*
Roeder, John Wesley ..... *Keokuk, Iowa.*
Rosenblum, Leo ..... *Evanston.*
Rosenblum, Harriet ..... *Evanston.*
Ross, Bessie ..... *Rogers Park.*
Ryan, Dora L. ..... *Chicago.*
Sanders, Raymond Young ..... *Rogers Park.*
Sawyer, Ida E. ..... *Evanston.*
Schrieber, Thomas ..... *Potter, S. Dak.*
Scribner, Anne ..... *Evanston.*
Seeley, John Gordon ..... *Aurora.*
Shaffer, Kent ..... *Evanston.*
Shepard, William Odell ..... *Englewood.*
Sheppard, Margarethe ..... *Evanston.*
Sheppard, Virginia ..... *Evanston.*
Short, Lillyan ..... *Evanston.*
Siller, Mabel Harriet ..... *Evanston.*
Simonds, Marshall ..... *Buena Park.*
Smith, Harris William ..... *Marion, Iowa.*
Smith, Walter Henry ..... *Ponca, Neb.*
Spearman, Harry ..... *Evanston.*
Stevens, Charles Edward ..... *Rowan, Iowa.*
Stewart, Margaret Jeanette ..... *Keota, Iowa.*
Stickney, Helen ..... *Evanston.*
Stockham, Almon ..... *Hamden, Ohio.*
Stockham, Mrs. E. ..... *Hamden, Ohio.*
Stone, Georgia ..... *Evanston.*
Stowe, Esther Louisa ..... *Fort Dodge, Iowa.*
Stotler, Harry Walter ..... *Evanston.*
Stout, Mrs. Iva D. ..... *Chicago.*
Straight, Besse E. ..... *Evanston.*

Straight, Paul Nicholson..... *Evanston.*
Straight, Ruth..... *Evanston.*
Stults, W. A..... *Evanston.*
Swartout, Katie..... *Wilmette.*
Taylor, Florence..... *Evanston.*
Tennant, Mildred K. G..... *Edgewater.*
Tennis, Elizabeth..... *Evanston.*
Thompson, Edith..... *Evanston.*
Thompson, Elmer Ellsworth..... *Sonoma, Cal.*
Todd, William James..... *Ida Grove, Iowa.*
Treptow, Mary..... *Evanston.*
Trowbridge, Lucy Alice..... *Evanston.*
Truax, Edith Yates..... *Ravenswood.*
Vance, Mrs. William L..... *Evanston.*
Van Metre, Charles Henry..... *Arthur, Iowa.*
Walker, Frances Alberta..... *Evanston.*
Ward, Esther..... *Evanston.*
Ward, Lena..... *Evanston.*
Waterbury, Mary Louise..... *Evanston.*
Waterous, Earle..... *Evanston.*
Waters, Maude..... *Shoshone, Idaho.*
Weber, Angeline..... *Evanston.*
Welsh, Mrs. J. W..... *Evanston.*
Wheelock, Sarah..... *Evanston.*
White, Marie Frances..... *Evanston.*
Willard, Roberta..... *Evanston.*
Williams, Edna..... *Belvidere.*
Wilson, Robert Edward..... *Evanston.*
Wilson, Mrs. Robert Edward..... *Evanston.*
Wood, Arthur Clark..... *Hampton, Iowa.*
Wood, Eugene Edson..... *Malden.*
Woodbridge, Helen..... *Evanston.*
Woodford, Leonard..... *Evanston.*
Woodley, Helen Jane..... *Evanston.*
Worr, Alice E..... *Garden Hill, Ont.*
Winans, Nina M..... *Evanston.*
Youle, Vinnie Anne..... *Scales Mound.*

APPENDIX

The following is a list of Chamber Music given during the past six years by the School of Music String Quartette, assisted by various members of the Faculty.

BACH, Concerto for two Violins.

BARGIEL, String Quartette No. 3, Op. 15.
Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.
" " " " " 6, No. 3.

BEETHOVEN, String Quartette, Op. 15, No. 1.
" " " 18, No. 2.
" " " 18, No. 6.
" " " 59, No. 1.
" " " 59, No. 3.
" " " 18, No. 2.
" " " 18, No. 4.
" " " 95.
" " " 74.
" Trio " 9, No. 3.
Trio for Piano, Violin, and 'Cello, Op. 97.
Serenade for Violin, Viola, and 'Cello, Op. 8.
Serenade for Flute, Violin, and Viola, Op. 25.
Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20.
(Four movements. The wind instruments supplied upon the organ.)
Concerto for Violin, Op. 61.
(First movement with Leonard Cadenza.)
Sonata for Piano and Violin, Op. 47.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34.
Sextette for Strings, Op. 18.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.
Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.
Bagatelles for two Violins, 'Cello, and Organ, Op. 47.
" " " " " 95.
String Quartette, Op. 96.

FOOTE, ARTHUR, Quintette for Piano and Strings, Op. 38.

FRANCK, CESAR, Sonata for Piano and Violin.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.
GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.
GOLTERMAN, Concertstueck for 'Cello, Op. 65.
GRIEG, Sonata for Piano and Violin, Op. 45.
Sonata for Piano and Violin, Op. 13.
String Quartette, G minor.
HARRIS, HUBBARD W., Sonata for 'Cello and Piano.
(Second and third movements.)
HANDEL, Sonata for Piano and Violin, A major.
HAYDN, String Quartette, Op. 77, No. 1.
Variations from Kaiser Quartette.
HOFFMANN, Sonata for Violin and Piano, Op. 67.
KNAPP, HAROLD E., String Quartette in C major.
LIADOW, Scherzo for Strings.
LUTKIN, P. C., Trio for Piano, Violin, and 'Cello, Op. 1.
(Second movement.)
Andante for Violin and Orchestra, Op. 6.
MENDELSSOHN, String Quartette, Op. 12, No. 1.
Trio for Piano, Violin, and 'Cello, Op. 66.
Sonata for 'Cello and Piano, Op. 45, No. 1.
MOZART, Quintette for Clarionette and Strings.
String Quartette No. 14.
OLDBERG, ARNE, String Quartette, C minor, No. 7.
Trio for Piano, Violin, and 'Cello, E minor.
String Quartette in D, No. 2.
RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
Sonata for Violin and Piano, Op. 13.
(First Movement.)
String Quartette, Op. 17, No. 3.
SCHUBERT, CHARLES, Andante and Caprice for 'Cello.
SCHUBERT, String Quartette, Op. 29. (Two movements.)
String Quartette, D minor. (Two movements.)
String Quintette.
Trio for Piano, Violin, and 'Cello, Op. 99.
Trio for Piano, Violin, and 'Cello, Op. 100.
(Two movements.)
Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
SCHUMANN, String Quartette, Op. 41, No. 2.
Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.
SAINT SAENS, Quintette for Piano and Strings, Op. 14.
SVENDSEN, Allegro Scherzando.

TSCHAIKOWSKY, String Quartette, Op. 11.
Trio for Piano, Violin, and 'Cello, Op. 50.
WATHALL, A. G., Suite for Strings.
WEBER, Concerto for Clarionet, Op. 75.
(Orchestral part arranged for Organ and Strings.)
WEBER, JOSEF MIROSLAV, String Quartette in B minor.

KNAPP STRING QUARTETTE

The professional String Quartette of the School of Music, composed of Harold Knapp, first violin; L. R. Blackman, second violin, A. G. Wathall, viola, and Day Williams, 'cello, is one of the few permanent organizations of its kind in the country. It has a well-established reputation in Chicago and the middle West, where its concerts have always attracted the most favorable comments of both press and public. It has always held to the highest standards of selection and performance. There is, perhaps, no branch of music which requires such indefatigable devotion and energy as the development of a good ensemble in string quartette playing, and the greatest composers have ever delighted in writing for this most sensitive, expressive and complete combination of instruments. For terms and dates address the

KNAPP STRING QUARTETTE,
Music Hall, Evanston, Ill.

A FEW PROGRAMMES FROM THE PAST SEASON

FACULTY CONCERTS.

FRIDAY EVENING, OCTOBER 18, 1901.

STRING QUARTETTE, No. 1, Op. 12, *Mendelssohn*

I. Adagio non Troppo.
II. Canzonette (Allegretto).
III. Andante Espressivo.
IV. Molto Allegro e Vivace.

CONCERTO, E flat major, *Liszt*

I. Allegro Maestoso.
II. Quasi Adagio.
III. Allegretto Vivace.
IV. Allegro Marziale Animato.

MR. OLDBERG.

Orchestral parts played upon second piano by
MISS MARGARET CAMERON.

THURSDAY EVENING, FEBRUARY 20, 1902.

I. TRIO, E minor, *Arne Oldberg*

I. Allegro Moderato.
II. Allegretto.
III. Andantino.
IV. Maestoso—Allegro Vivace.

(First public performance.)

II. SONATA—For 'Cello and Piano—(Op. 18) *A. Rubinstein*

I. Allegro Moderato.
II. Moderato Assai.
III. Moderato.

WEDNESDAY AFTERNOON, MARCH 26, 1902.

An Informal Reading by
PROF. ARNE OLDBERG
Of Piano Works of His Own Composition.

I. Praeludium et Toccata A minor, Op. 14.
II. (*b*) Rondo } from Sonata, Op. 2.
(*a*) Adagio }

III. Tema con variazione, C minor, Op. 11.
IV. Prelude D major, Op. 5, No. 1.
V. Second Suite—Op. 8.
I. Au Revoir.
II. White Caps.
III. Reverie.
IV. Song to the Moon.
V. Le Retour.
VI. Three characteristic pieces, Op. 18.
I. Scherzino.
II. Chanson Triste.
III. Capriccio.
VII. Valse-Etude, Op. 12.

THURSDAY EVENING, MAY 22, 1902.

QUINTETTE—A minor, for Piano and Strings, Op. 38, *Foote*
I. Allegro Giusto: Appassionata.
II. Intermezzo—Allegretto.
III. Scherzo—Vivace.
IV. Allegro Giusto.
MRS. COE AND STRING QUARTETTE.

GAVOTTE, *Wathall*
SERENADE, *Weidig*
FINALE, from Quartette in C, *Knapp*
STRING QUARTETTE.

HUNGARIAN FANTASIA, *Liszt*
MRS. COE.

Orchestral parts supplied by String Quartette and Professor Lutkin at the Organ.

PIANO RECITAL.

BY MISS ELIZABETH RAYMOND,
Assisted by
MISS ALTA MILLER, Contralto.

THURSDAY EVENING, DECEMBER, 5, 1901.

PIANO, Holberg Suite, *Grieg*
I. Prelude.
II. Sarabande.
III. Gavotte.
IV. Air.
V. Rigaudon.

VOCAL, Aria from Mignon, "Dost thou know that sweet land," *Thomas*

PIANO, Nocturne, C minor, Op. 48, No. 1, *Chopin*
Etude, G flat major, Op. 10, No. 5, *Chopin*

VOCAL, Sylvia, *Schubert*
"Beloved, it is morn," *Florence Aylward*
Fortunio, *A. L.*

PIANO, Rhapsody G minor, *Brahms*
Fruhlingsrauschen, *Sinding*
The Eagle, *MacDowell*

VOCAL, "Three Roses Red," *H. C. Norris*
Violets, *Ellen Wright*
"There, Little Girl, Don't Cry," *Nevin*

PIANO, Polonaise, E major, *Liszt*

PIANO RECITAL.

BY MISS MABEL DUNN,

Assisted by

MISS ANNA L. BEEBE, Soprano.

THURSDAY EVENING, MARCH 13, 1902.

PIANO, Chromatic Fantasie and Fugue, *Bach*

VOCAL, "Auf Wiedersehn" } *Hope Temple*
"Queen of All the Roses" }

PIANO, Presto alla Tedesca—from Sonata, Op. 79, *Beethoven*
Songs Without Words, Nos. 22 and 24, *Mendelssohn*

VOCAL, "Florian's Song" *Goddard*
"When Celia Sings" *Moir*

PIANO, Romance—F sharp major, *Schumann*
Etudes, Op. 25, No. 2; Op. 10, No. 12, *Chopin*
Berceuse, *Chopin*

VOCAL, "Farewell" *Schubert*
"Wenn ich in deine Augen seh" *Schumann*
"Die Soldatenbraut" *Schumann*

PIANO, Minuet—For left hand alone, *Rheinberger*
Valse de Concert—E major, *Moszkowski*

STUDENTS' RECITALS

THIRD STUDENTS' RECITAL.

By Students in the Preparatory Department.

TUESDAY AFTERNOON, NOVEMBER 12, 1901.

PIANO, Prelude in C minor, *Bach*
HELEN WOODBRIDGE.

PIANO, First Waltz, *Mary E. Powers*
MARGARET CLAPP.

PIANO, Three Etudes from Op. 100, *Burgmuller*
JOHN HUNTER.

PIANO, Aus Tausende und Eine Nachts, *Reinecke*
ELIZABETH TENNIS.

PIANO, A Lyrical Moment, *Graham Moore*
ELIZABETH BROWN.

PIANO, "Ade du Liebes Vaterland," *Paul Hiller*
HELEN STICKNEY.

PIANO, Etude No. 4 from Op. 47, *St. Heller*
ELEANOR CHANDLER.

PIANO, Lose Blatter, *Koelling*
RUTH STRAIGHT.

PIANO, First Two Movements from Sonatina in C major, *Clementi*
ADA MERRILL.

SIXTH STUDENTS' RECITAL.

By Students in the Preparatory Department.

WEDNESDAY AFTERNOON, DECEMBER 11, 1901.

PIANO, Prelude in D minor, *Bach*
Andantino, *Neustedt*
LOUISE HOBART.

PIANO, Sonatina Op. 42, No. 2, *Foster*
AGNES MERRILL.

PIANO, Sonatina Op. 20, No. 2, *Kuhlau*
BERTHA PORTER.

TWO VIOLINS AND PIANO, Duo Op. 8, No. 2, *Pleyel*
LAWRENCE BRAGG, GEORGE ORR,
MISS PORTER.

PIANO, Dream Song, *Sudds*
Polish Dance, *Rubens*
DORA RYAN.
PIANO, Sonatina Op. 20, No. 3, *Kuhlau*
MARCELINE RANDALL.
VIOLIN, Heimaths Klange, *Gungl*
GEORGE ORR.
PIANO, Sonata Op. 49, No. 2, *Beethoven*
HELEN PATTEN.

FOURTEENTH STUDENTS' RECITAL.

WEDNESDAY AFTERNOON, MARCH 12, 1902.

BACH.

Three-voiced fugue in C major.
MISS MARY MARSHALL.
Partita No. 1.
MISS EDNA STANTON.

BEETHOVEN.

Sonata Patetico, Op. 13.
MISS MARION TITUS.
Sonata quasi una Fantasia, Op. 27, No. I.
MISS CORA STOTLER.
Sonata, Op. 90.
MISS MYRTA MCKEAN.

SIXTEENTH STUDENTS' RECITAL.

THURSDAY EVENING, MARCH 20, 1902.

MISS WINIFRED HULL, Piano,
Assisted by
MISS MARY C. BAYLISS, Soprano.

PIANO, Sonata, Op. 31, No. 2, *Beethoven*
VOCAL, "Night Time," *Van de Water*
"A May Morning," *Denza*
PIANO, Kreisleriana, Op. 16, No. 2, *Schumann*
Etude, Op. 25, No. 1, A flat, *Chopin*
Etude, Op. 10, No. 5, G flat, *Chopin*
VOCAL, "Absent," *Metcalf*
"Four-leaf Clover," *Brownell*
PIANO, Barcarole, Op. 15, *Moszkowski*
Ballade, A flat major, *Chopin*

TWENTIETH STUDENTS' RECITAL.

THURSDAY EVENING, APRIL 10, 1902.

MISS ELIZABETH SHOTWELL, Piano,
Assisted by
MISS MYRTA MCKEAN, Soprano.

PIANO, Sonata, Opus 26,	*Beethoven*
VOCAL, "Roses in June,"	*German*
"I'm Wearin' Awa',,"	*Foote*
"May Day,"	*Walthen*
PIANO, Three Humoresques,	*Greig*
VOCAL, "Good-bye,"	*Tosti*
"Violets,"	*Wright*
"The Swallows,"	*Cowen*
PIANO, Mazurka de Salon,	*Tschaikowski*
Serenata,	*Moszkowski*
Funeral March,	*Chopin*
Impromptu, Opus 90, No. 2,	*Schubert*

TWENTY-THIRD STUDENTS' RECITAL.

FISK HALL.

THURSDAY EVENING, APRIL 17TH.

By sight-reading and choral classes under direction of
MR. HARLAN J. COZINE.

Crossing the Bar,	*Buck*
Come O'er the Sea,	*Wood*
CHORUS.	
VIOLIN, Air Varie No. 7,	*De Beriot*
MISS JULIA MARSHALL.	
Farewell to the Forest,	*Mendelssohn*
From a By-Gone Day,	*Folk Song*
SCHUMANN CLUB.	
Ave Maria,	*Bach-Gounod*
MISS LEILA BURTON and CHORUS, with VIOLIN OBLIGATO, by MR. EARLE WATEROUS.	
Ebb and Flow,	*King*
Lift Thine Eyes (from Elijah).	*Mendelssohn*
ST. CECILIA CLUB.	
Spring Song,	*Pinsuti*
Love Wakes and Weeps,	*Caldicott*
CHORUS.	

Oh, World, Thou Art Wondrous Fair, *Hiller*
Miss Leila Burton and Schumann Club.
Oh, Italia Beloved, *Donizetti*
Chorus.
Violin, Zigeunerweisen, *Sarasate*
Mr. Earle Waterous.
Song of the Vikings, *Faning*
Chorus.

TWENTY-FOURTH STUDENTS' RECITAL.

Thursday Evening, April 24, 1902.

Mr. Charles J. Haake, Piano,
Assisted by
Miss Jessie Hazleton, Soprano.

Piano, Sonata, Op. 53, *Beethoven*
Vocal, Serenade, *Tosti*
"Good-Bye," *Tosti*
Piano, Faschingschwank, Op. 26, *Schumann*
I. Allegro.
II. Romanze.
III. Scherzino.
Vocal, "Where Blooms the Rose," *Johns*
Synnove's Song, *Kjerulf*
"The Spring Has Come," *White*
Piano, Gavotte, *Gluck-Brahms*
Song Without Words, No. 25, *Mendelssohn*
Barcarolle, G major, *Rubinstein*
Vocal, "Who is Sylvia?" *Schubert*
"Farewell," *Schubert*
Piano, Etude, Op. 25, No. 7, C sharp minor, *Chopin*
Ballade, Op. 23, G minor, *Chopin*

TWENTY-FIFTH STUDENTS' RECITAL.

Saturday Evening, April 26, 1902.

Miss Nellie Flodin, Piano,
Assisted by
Miss Bertha Flodin, Soprano.

Piano, Sonata, Op. 14, No. 1, *Beethoven*
Vocal, "Temple Garlands," *Somerset*
"At Twilight," *Nevin*
"Blossoms," *Corbett*

Piano, Prelude and Fugue, F major,	*Bach*
Rondo, A minor,	*Mozart*
Vocal, "Irish Mother's Lullaby,"	*Lang*
"For a Dream's Sake,"	*Cowen*
"Violets,"	*Wright*
Piano, "Kammenoi Ostrow,"	*Rubinstein*
"Shadow Dance,"	*MacDowell*
Polonaise, D minor,	*Chopin*

TWENTY-EIGHTH STUDENTS' RECITAL.

Thursday Evening, May 8, 1902.

By Mr. Earle Waterous, Violin,

Violin, Concerto, Op. 61, First Movement,	*Beethoven*
Violin, Prelude, from Sonata,	*Bach*
"Souvenir de Moscow,"	*Wieniawski*
Piano, Second Suite, Op. 8,	*Arne Oldberg*
Violin, Concerto, D minor,	*Wieniawski*
Piano, Polonaise, A flat,	*Chopin*
Violin, "Zeigeunerweisen,"	*Sarasate*

THIRTY-FIFTH STUDENTS' RECITAL.

Tuesday Evening, June 3, 1902.

Miss Maude Marceau, Piano,
Miss Helen Peacock, Piano.

Concerto, D minor, *Rubinstein*

Miss Marceau.

Concerto, A minor, *Grieg*

Miss Peacock.

THIRTY-SIXTH STUDENTS' RECITAL.

Wednesday Afternoon, June 4, 1902.

Organ Recital by Mr. John G. Seeley.

Toccata and Fugue, D minor,	*Bach*
Sonata, No. 1, E flat major,	*Dudley Buck*
"The Question,"	*Wostenholme*
"The Answer,"	*Wostenholme*
Grand Chorus, D major,	*Guilmant*

THIRTY-SEVENTH STUDENTS' RECITAL.

TUESDAY EVENING, JUNE 10.

CONCERTO EVENING.

With the assistance of

MISS LOUISE E. BLISH, Contralto.

CONCERTO FOR PIANO AND ORCHESTRA, C minor, Opus 37, *Beethoven*
First movement, allegro con brio, with Reinecke Cadenza.
MISS WINIFRED HULL.

SOLO FOR CONTRALTO, WITH VIOLIN OBLIGATO, "Thy Love, O God," *P. C. Lutkin*
MISS LOUISE E. BLISH.

CAPRICCIO BRILLANT FOR PIANO AND ORCHESTRA, B minor, Opus 22, *Mendelssohn*
MISS MYRTA MCKEAN.

ARIA, Habanera, from "Carmen," *Bizet*
MISS ALTA MILLER.

CONCERTO FOR PIANO AND ORCHESTRA, G minor, Opus 22, *St Saens*
Andante Sostenuto.
Presto.

MR. CHARLES J. HAAKE.

(Orchestral parts arranged for small orchestra and organ by Professor Arne Oldberg.)

THIRTY-EIGHTH STUDENTS' RECITAL.

THURSDAY EVENING, JUNE 12.

GRADUATING EXERCISES.

INVOCATION.

REV. AMOS W. PATTEN, A. M., D. D.

PIANO, Polonaise, E minor, *MacDowell*
MISS ELIZABETH SHOTWELL.

VOCAL, "Who is Sylvia?" *Schubert*
Madrigal, *Chaminade*
"Thou Art Mine All," *Brodsky*
MISS JESSIE LUCIA HAZLETON.

PIANO, Prelude, D flat major, *Chopin*
Islena, *St. Saens*
MISS EDITH STANTON.

VIOLIN, Seventh Air Varie, *DeBeriot*
MISS JULIA MARSHALL.

PIANO, Kammenoi Ostrow, *Rubinstein*
MISS NELLIE FLODIN.

VOCAL, Berceuse, *Godard*
MISS ANNA L. BEEBE.

PIANO, Nachtstueck, No. 2, F major, *Schumann*
Air de Ballet, *Moszkowski*
MISS MYRTA MCKEAN.

VOCAL, "Blossoms," *Corbett*
"Dream of an Eve," *Chaminade*
Serenade, *Tipton*
MISS BERTHA FLODIN.

PIANO, Polonaise, E flat major, *Rubinstein*
MISS MAUDE MARCEAU.

PIANO, Faschingschwank aus Wien, *Schumann*
MR. CHARLES J. HAAKE.

PIANO, Scherzo, B flat minor, *Chopin*
MISS WINIFRED HULL.

Presentation of Diplomas and Certificates to the Graduating Class by the Dean.

BENEDICTION.

DIPLOMAS.

PIANO AND THEORY,

CHARLES JOHN HAAKE, Ravenswood, Chicago, Illinois.
WINIFRED HULL, Evanston, Illinois.

CERTIFICATES.

PIANO AND THEORY,

GENEVIEVE MARIE BOORMAN, Evanston, Illinois.
NELLIE BEULAH FLODIN, Hutchinson, Kansas.
MARY ALICE FRANK, Red Oak, Iowa.
MAUDE JULIET MARCEAU, Manteno, Illinois.
GERTRUDE EVELYN MAXHAM, Rogers Park, Chicago, Ill.
EDNA MARY OWEN, West Pullman, Chicago, Illinois.
ELIZABETH LIDDELL SHOTWELL, Evanston, Illinois.
EDNA STANTON, Marinette, Wisconsin.
CORA MABEL STOTLER, Evanston, Illinois.

PIANO, VOICE AND THEORY,

MYRTA CLAIRE MCKEAN, Wahpeton, North Dakota.

NORTHWESTERN UNIVERSITY

EVANSTON-CHICAGO

EDMUND J. JAMES, A.M., PH.D., PRESIDENT.

Northwestern University consists of eight departments or schools. Four of these (Law, Medicine, Dentistry, and Pharmacy) are located in or near the center of the City of Chicago. The other four (College of Liberal Arts, Theology, Music, and the Academy) are situated in Evanston, the most beautiful suburb of Chicago, adjoining the city on the north.

The College Campus is located on the shore of Lake Michigan, about three miles north of the city limits.

I.—THE COLLEGE OF LIBERAL ARTS,

College Campus, Evanston.

Offers a four years' course leading to the Bachelor's degree, in Languages and Literature (English, French, German, Italian, Spanish, Latin, Greek, Hebrew); Mathematics (college and advanced); Science (Astronomy, Botany, Zoology, Chemistry, Physics, Mineralogy, Geology); History (ancient, mediæval and modern); Philosophy, Psychology, Pedagogy, Economics and Politics, Sociology, and other subjects appropriate to a modern college.

Numerous graduate courses are also offered leading to the degree of A.M., and in a few subjects to that of Ph.D.

Special advantages are offered to the graduates of this college in the professional schools of the University.

II.—MEDICAL SCHOOL, Chicago.

Offers a four years' course leading to the degree of Doctor of Medicine. The hospital and clinical facilities are especially good. This school was the first in the United States to take three important steps in medical education: the enforcement of the standard of preliminary education, adoption of longer annual courses, and the graded curriculum.

It ranks fourth in attendance among University medical schools in the United States.

III.—LAW SCHOOL, Chicago.

Offers a three years' course in Law, leading to the degree of Bachelor of Laws. Special facilities are provided for a thorough preparation in the practical as well as theoretical aspects of the law. The library is adequate to all the ordinary needs of the student, including over ten thousand volumes, while the proximity of the Chicago Law Institute Library provides an additional collection of nearly forty thousand, which the students are at liberty to use.

The students come from all parts of the country, and the courses are arranged with a view to giving them that knowledge of law which will be indispensable to them wherever they may practice.

IV.—SCHOOL OF PHARMACY, Chicago.

Offers courses leading to the degree of Graduate in Pharmacy, and to that of Pharmaceutical Chemist. The course includes instruction in general Chemistry, Chemical Analysis, Pharmacy, Botany, Microscopy, Pharmacognosy, Dispensing, and Analytical Pharmaceutical Chemistry,

including Drug Assaying, Bacteriology, and Sanitary Analysis. It ranks first in attendance among University schools of Pharmacy in this country.

V.—DENTAL SCHOOL, Chicago.

Offers a four years' course leading to the degree of Doctor of Dental Surgery. The facilities for practical and theoretical instruction are unusually good. The new location is particularly well adapted for the convenience of the students and instructors. The attendance during the last year was 535. It is the largest University dental school in the world.

VI.—SCHOOL OF MUSIC, College Campus, Evanston.

Offers extensive courses in the practical and theoretical study of music, and is designed to prepare students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment. It offers three years' and four years' courses leading to an appropriate degree in Music.

VII.—SCHOOLS OF THEOLOGY, Evanston.

The Garrett Biblical Institute, open to all young men from any evangelical church, who are properly recommended as candidates for the Christian ministry, offers a three years' course, arranged for classical graduates of approved colleges, leading to the degree of Bachelor of Divinity; also a four years' course, open to college graduates, leading to the degree of Doctor of Philosophy.

The Norwegian-Danish Theological Department, established to prepare men for the ministry among the Norwegian and Danish people, offers its students an opportunity to pursue their theological studies in the English and Danish languages.

The Swedish Theological Seminary, organized to meet the increasing demands for educated pastors and missionaries among the Swedish population in the United States, offers a four years' course in Divinity.

VIII.—ACADEMY, College Campus, Evanston.

Offers a large variety of courses preparatory to college and practical life. The proximity of the college department, with its many facilities, constitutes a great advantage to the Academy. Young men and women will find here opportunity to prepare for any college in the country.

A second academy, under the name of Grand Prairie Seminary, is maintained by the University at Onarga, Illinois. Special facilities are afforded for preparing for college or technical schools, or other higher institutions of learning. The location in a small town makes it possible for the authorities to offer low rates of tuition and board. An excellent commercial course is also offered in this institution.

IX.—PRIVILEGES ACCORDED TO WOMEN.

Women are admitted to all departments of the University, except the Medical School, on substantially the same terms as men.

INDEX

	PAGE
Advantages :	
Of the School	11
Of Evanston	7
Free	29
Appendix	45
Apollo Musical Club	28
Artists' Recitals and Concerts	27
Artists' Series Concerts	27
Board	32
Building	10
Bulletin	29
Calendar	3
Certificates and Diplomas	25
Chamber Music	25
Chamber Music, List of Works	45
Chapin Hall	33
Chicago Orchestra	28
Choral Classes	26
Choral Societies	26
Corporation, Officers and Trustees	4
Courses	13
Degrees	15–16
Diplomas and Certificates	25
Ensemble and Orchestra Practice	25
Evanston, Advantages of	7
Evanston Musical Club	26
Expenses	30
Faculty	5
Faculty Concerts	25–27
Fees and Expenses	30
Free Advantages	29
Free Tuition	29
Growth of School	8
Gymnasium Practice	28
Incidental Fee	30
Ladies' Choral Club	26
Location	10

PAGE

Matriculation 30
Maennerchor 26
Mendelssohn Club 28
Methods of Instruction 20

Orchestra and Ensemble Practice 25
Organ Practice 32

Pearson's Hall 33
Physical Culture 28
Piano Practice 32
Positions 29
Preparatory Department 32
Programs :
Faculty Recitals 48
Students' Recitals 51

Ravenswood Musical Club 27
Register of Students 36
Requirements for Admission 12
Rules and General Information 34

Schedule of Hours in Theory 17
Sight-Reading Classes 26
Solo Classes and Students' Recitals 25
Special Students 13
Students' Recitals 25
String Quartette 25–47

Terms and Vacations 2
Term Fees 31
Theoretical Courses 17
Thomas' Orchestra Concerts 28

Weekly Bulletin 29
Willard Hall 33

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